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is his striking paintings and pastels depicting the glamour of the music halls; and they are immensely clever, these vivid and garish interiors, lurid with flaring cross lights. While it is obvious that Degas has been their inspiration, the artist has preserved sufficient of his own personality to free them from any taint of the tedious. It is in the scenes of New York streets, however, that one finds the perfect expression of Shinn's genius, for these pictures are completely his own.

Other scenes of the ever-changing and varied life of New York, besides those of Shinn, were shown by Jerome Myers, Colin Campbell Cooper, and William J. Glackens. Myers' drawings entitled "A Recreational Pier" and "The City Bath House," were illustrations full of character, while Cooper's views of lower New York, almost as faithful delineations as the drawings of an architect, were valuable as historical documents, and Glackens' drawings made in the vicinity of Washington Square, where his

studio is situated, were studies rich in characterization and latent power.

Mary Cassatt was represented by one of her well-known mother and child subjects, executed in much the same way as her paintings, and displaying her great powers of draughtsmanship. Paul Cognoyer, with a scene in Paris and one in New York, has also employed his pastels as if they had been brushes.

George W. Bellows, with his "Polo Game" and "Football Game," gave us extraordinary examples of action in art; they were full of strength and power also, as well as movement. Thomas W. Dewing and J. Alden Weir exhibited charming examples of their consummate art; "The Green Shawl" and "Souvenirs of Summertime" being notes full of delicate and tender colors. Albert Sterner was represented by a group of six of his always interesting drawings; the portrait of Mrs. Sterner in particular being full of distinction. About a dozen other artists were included in the exhibition, which, on the whole, was admirable.

PENNSYLVANIA ACADEMY'S EXHIBITION

THE Pennsylvania Academy of the Fine Arts is the oldest art institution in this country and has probably done more than any other to encourage the development of American art. Its annual exhibitions have for long been recognized as events of signal importance. Comprehending, as a rule, the best current work in both painting and sculpture, these exhibitions have been upheld to a high standard and have been made broadly comprehensive. The charges of narrowness, ultraconservatism, inhospitality to new forms of expression, have not been brought against this Academy. This is a noble tradition and because of it special significance attaches itself to the Academy's annual displays.

The 106th annual exhibition which opened on February 4th, and will continue until March 26th, is in some respects more interesting though less

worthy than usual. Including fewer important works than is customary it manifests tendencies which are indicative of the present trend of endeavor, and with which reckoning must inevitably be made. The general aspect of the galleries is pleasing, but passing from room to room one can not fail to observe that the mass of work shown is immature and experimental—work which can have, it would seem, merely a temporary interest. Many of the paintings manifest extraordinary cleverness, but while this attracts it does not hold attention. The pictures are technically engaging, but not profound nor specially inspiring. Apparently we are experiencing the aftermath of Impressionism, an excess of individualism, a revolt against law and tradition. To what extent will it go? It is true that these influences have given new life to art, but it is easy to pervert



THE READER

FRANK W. BENSON

virtues. A great work of art, all will agree, is one in which there is no conflict between technique and result, the art of the painter being consummated in his ultimate production.

There are, to be sure, pictures in the Pennsylvania Academy's current exhibition which conform to this standard to a great degree—such, for example, as the "Girl Reading," by E. C. Tarbell, lent by the Museum of Fine Arts of Boston; "Sunlight," by John W. Alexander, recently purchased by the "Friends of American Art" for the Art Institute of Chicago; "Olivia," a portrait of a little girl, by George de Forest Brush; a "Young Girl," by Cecilia Beaux; a landscape by Charles Warren Eaton, and a marine by Frederick J. Waugh. All of these paintings show good draughtsmanship, careful construction, and that ma-

ture rendering which betokens trained perception as well as mastery of medium. They stand for the best tradition. On the one side in the field of effort are found such pictorial, academic paintings as "The House Maid," by William M. Paxton, and "At the Window," by Walter McEwen; and on the other the more spontaneous, impressionistic, but no less serious, pictorial portraits by Robert Reid, J. Alden Weir and F. W. Benson. These, with the variation created by individuality, exemplify the strongest opposing tendencies of the day. As widely diverse as are the works of these groups of painters they have much in common. Though their manner of expression is dissimilar it is consistently fine. With another group of painters technique is given less regard. George Bellows, Rockwell Kent, Jones Lie, and Elizabeth



AT THE WINDOW

WALTER McEWEN

Sparhawk-Jones lay on their paint with bold, sweeping strokes, somewhat crudely, but with obvious intent of interpreting truth. Beyond still is another group—painters who evidently minimize the value of technique and care little for tradition, the extreme followers of the Impressionistic school, who are in reality misconstruing its tenets, or apparently so. Can formless color compensate for lack of artful composition, vague half-truths for definite conception? It is an old quarrel in a new guise. To this group belong many of the contributors to this current exhibition.

The prizes were distributed with generous catholicity so far as method and manner are concerned. The paintings

thus singled out for honor were E. C. Tarbell's portrait of Timothy Dwight, which is to be presented to Yale University by the Class of 1891; "The Chinese Statuette," by Richard E. Miller; a portrait of Elizabeth Sparhawk-Jones by Alice Kent Stoddard, and to landscapes by Joseph T. Pearson, Jr., and Daniel Garber.

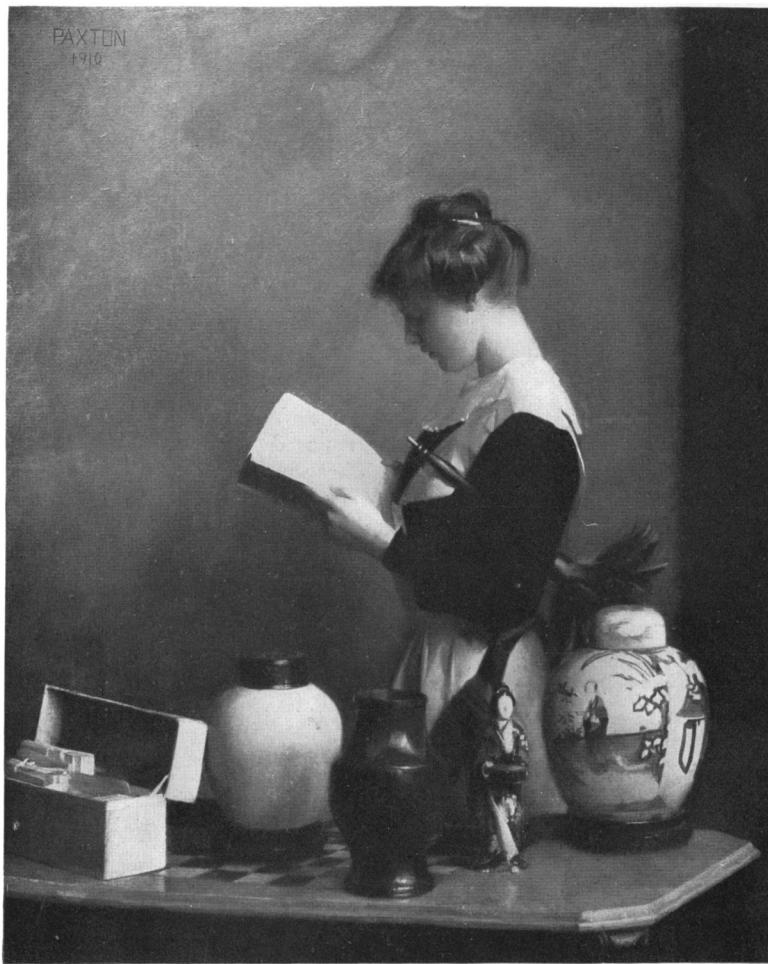
There are not many notable portraits in this exhibition. Robert MacCameron sends one, as do also Ellen Emmett, Adelaide Cole Chase, Adolphe Berie, Lydia Field Emmet, Irving R. Wiles, Cecilia Beaux and Wilton Lockwood.

Landscapes are perhaps more numerous, but not more significant. Special remark should be made, however, of

works by Chauncey F. Ryder, Robert Reid, Willard Metcalf, and Childe Hassam.

The sculpture exhibit is especially impressive. Charles Grafly has sent five works of extraordinary interest—a portrait of Edward W. Redfield, the painter,

New York. Abastenia St. Leger Eberle's figures of east-side types are shown, as are Bessie Potter Vonnoh's graceful figurines in terra cotta, and Mahonri Young's small bronzes of laborers. The small model of Solon Borglum's statue of Washington at Valley Forge is fine



THE HOUSE MAID

WILLIAM M. PAXTON

and four little "fragments" which have classic virility and beauty. Bela Pratt's lovely panels for the exterior of the Boston Opera House are here, as are also Adolph A. Weinman's medal for the National Institute of Arts and Letters, and Hermon A. MacNeil's medal of honor for the Architectural League of

and significant, and gay little figures for decorative garden use by J. Scott Hartley and Edward Berge lend a note of charm. An excellent baby's head by Adolfo de Nesti calls attention by its merit, and Eli Harvey's sculptures of animals will not be passed without commendation.

L. M.